DOCUMENT RESUME

ED 158 308 CS 204 292

AUTHOR Whitehead, Stan
TITLE Help Is On the Way...Awareness Materials, TAB Region V.
INSTITUTION Capla Associates, Inc., Rochelle Park, N.J.
SPONS AGENCY Far West Lab. for Educational Research and Development, San Francisco, Calif.
PUB DATE [78]
NOTE 10p.

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS *Editing; Guides; *Information Dissemination; *Layout (Publications); *Printing; *Publications; Publishing Industry
IDENTIFIERS National Diffusion Network

ABSTRACT

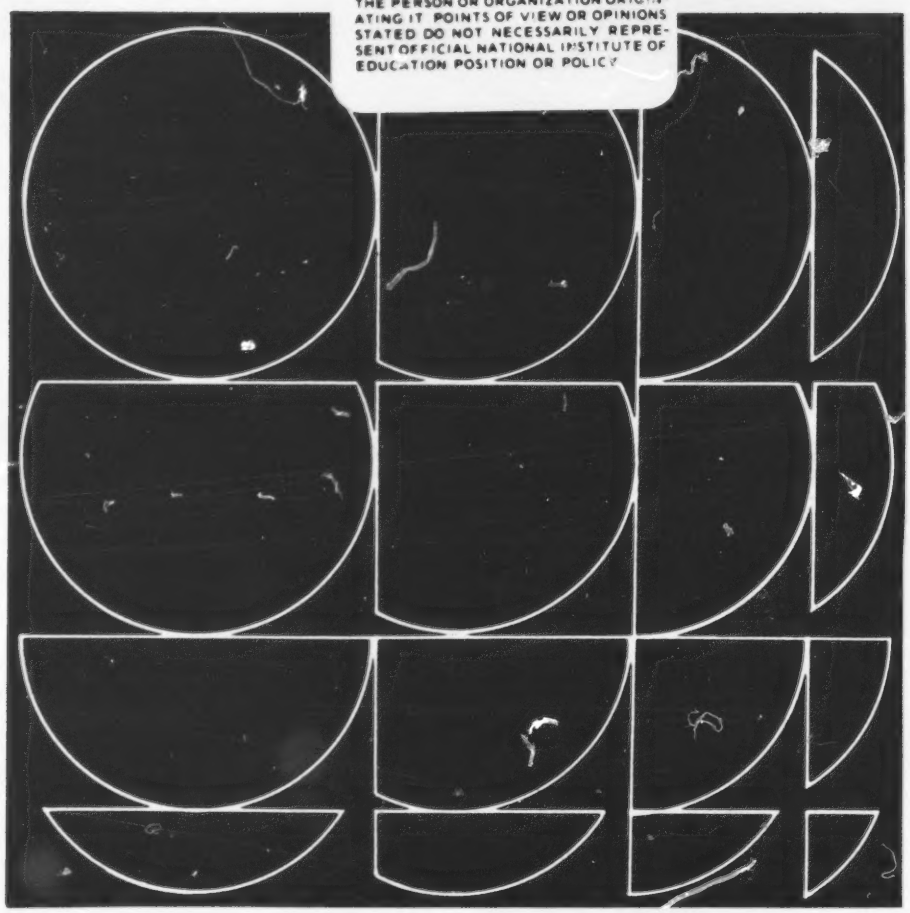
This handbook offers guidance to a person with written material to be reproduced and prepared for mailing. It provides tips on the preparation of copy for the printer, proofreading suggestions, preliminary ideas for design and format, hints for selecting paper and type style, information on printing and binding, and suggestions for mailing. (TJ)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED158308



CAPLA ASSOCIATES, INC. EDUCATIONAL CONSULTANTS

18 OVERLOOK AVENUE • ROCHELLE PARK, NEW JERSEY 07662

609-394-2123
201-845-3399

PREPARED BY

STAN WHITEHEAD

FOR

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

1855 FOLSOM STREET • SAN FRANCISCO, CALIFORNIA 94103

Help is on the way...

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Capla Associates, Inc.

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

AWARENESS MATERIALS
TAB REGION V

CS204 292

HELP!

INTRODUCTION

Let's begin by assuming you have some written material ready to be organized into a printed piece and you're trying to develop a first-level awareness brochure. The range of challenges facing you in producing such a brochure may seem, at first, overwhelming. You must consider the preparation of copy, proofreading, design and format, selecting paper and type style, printing and binding, mailing and/or delivery. A wide range--but many shortcuts and simplifications are possible.

These sheets can HELP you in preparing graphic communication materials; they present some basic rules-of-thumb and some insights into methods of preparing and processing your material.

HELP!

HOW DO I PREPARE COPY FOR MY PRINTED PIECE?

Here are some ground rules for the preparation of clean copy:

1) Use 8½" X 11" white bond paper; double space everything; and, leave plenty of margin on the right side--for marks, corrections, insertions. Number all pages and use identification lines, such as titles, on each sheet in an upper corner. Make a carbon or photocopy all originals--some day you'll be glad you did. Mark the final sheet "END."

2) When making corrections, use proofreader's marks (see page 3 of this series). Use a light blue or yellow flo-pen for marking directly over copy. It will not reproduce. If you make many corrections, it is best to retype the entire sheet.

3) When reading original copy, proofs, typescript galleys--any copy for reproduction--have someone read aloud from the original. Note especially the spelling of proper names, times, and dates. (Guess what happened when parents and teachers were invited to an educational forum at 7 a.m. instead of 7 p.m.?) Also, watch punctuation, capitalization, style uniformity, and sense of what is written. Take your time. If type is being set by a typesetter, the operator will set your copy the way you typed and corrected it, and will rarely edit or change your copy.

4) The cheapest way to prepare copy is from an electric typewriter. Some models offer type style interchangeability and thus provide variety in the appearance of your copy. Bold face or italic can be used as eye-catching headings to break up long segments of copy and to emphasize key ideas. If your copy runs too long for the brochure as you visualize it, you can plan to reduce sections of it--so long as it is not reduced more than 20% of full size.

5) If you want to order professional typesetting, it would be helpful to learn how to "spec" or prepare copy specifically for the typesetting shop.

HELP IS ON THE WAY. . .

HELP!

WHAT ARE PROOFREADER'S MARKS?

Proofreading--reading any copy before reproducing it--from galleys, manuscripts, or proofs of any kind is a matter of practice. Use of some universal symbols help the printer or typesetter understand exactly what you want. Although styles of marking are not quite identical, most of the marks below suffice for almost any copy sent to almost any typesetter.

One hint is to practice with your daily newspaper (you'll probably find plenty of "typos" or errors) until you get used to the symbols. The list below is not complete. For the fledging proofreader who wants to improve competence, see the references below.

Remember, professionals rarely proofread by themselves. Try to have someone read aloud to you while you make corrections in the right-hand margin.

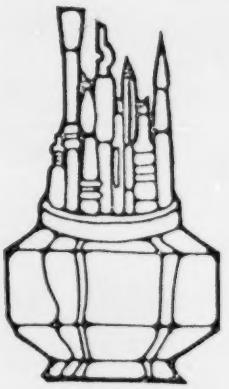
MARK	EXPLANATION	HOW USED
∧	Insert at this point	Good typography
ℓ	Delete or take out	Good typography
#	Space, or more space	Goodtypography
⌢	Close up, take out space	Go od typography
spell out	Spell out	Chas Jones
ital	Italics	Good typography
tr	Transpose	typography Good
lc	Lower case letters	Good typography
caps	Capital letters	Good typography
stet	Let it stand	good typography
⊙	Period	Good typography is an art
❜/	Comma	Good typography like art
❜❜/	Double quotation mark	Good typography
‖	Align type	Good typography is an art
¶	New paragraph	men. Good

References: The Elements of Style, Strunk, William Jr., and E. B. White.

The New York Times Manual of Style and Usage, Lewis Jordan (ed.).

HELP IS ON THE WAY . . .

HELP!



YOU, THE ARTIST?

Though design is ordinarily left to graphic artists, you can have a lot to say about the kind of design you prefer, the format of the piece, how it will be put together, the paper to be used, etc. Don't be fearful of putting your ideas before the artists or sketching some of your own. A good idea is to collect brochures and photographs you like and share your preferences with the artist so he/she "gets a feel" of what you like. Many graphic/commercial artists tend to want highly specific guidance, which they follow like soldiers; or, in the absence of data, they will happily embark on some favorite and far-fetched theme. You can help decide whither the artist goes. In fact, you know more about the intent and content of your piece than anyone else.

A blend of your knowledge, the artist's special talent, and the printer's care will produce something to be proud of.

FILES

1) It's a good idea to start a file of ideas that you especially like--different brochures, booklets, manuals, posters, etc.

2) Start another with photos, cut-outs, advertisements, and other categories of special interest, such as children, sports, games, educational topics, and what have you. (Advertising artists call this a "swipe" file).

HELP IS ON THE WAY. . .

HELP!

HOW CAN I CHOOSE FROM ALL THOSE PAPERS?

Printing papers, designed to retain their color and remain flexible, are made from wood fibers that are cooked in chemicals. Variations in the additives, bleaching, forming, and finishing produce the papers desired by users of printing. Standards of size and weight are universal. Printing papers come in basic sizes consistent with printing press requirements.

SOME COMMON SIZES AND USES:

Type	Basic Size	Example of Final Size of Piece	Envelope*	Uses
Bond, mimeo	17" X 22"	8½" X 11"	#10	Letters, business forms
Coated	25" X 38"	5½" X 8½"	#6 booklet	For high quality work esp. half tones; incl. magazines, labels.
Text	25" X 38"	4" X 9-1/8"	#10 or self mailer	Many textures and colors for booklets, brochures, announcements, posters.
Offset	25" X 38"	6" X 9"	#7 booklet or self mailer	For general purposes.
Covers	20" X 26"	5" X 8"	#5 booklet	Many finishes, easy to fold.

* See page 7 for more on envelopes

TIPS

1) Anticipate your paper needs well in advance.
2) Paper which often represents 30-50% of the final cost, is one of the most important parts of the job.
3) When reprinting, check color and surface. Quality and surface characteristics of individual papers are not standard.
4) Extra trim/waste from printed sheets can be utilized for many purposes including blank or printed pads, bookmarks, and labels. Check your print shop for details.
5) When planning a self-mailer, use a paper that will stand up during delivery--perhaps a 100 lb. offset, or coverstock.

HELP IS ON THE WAY . . .

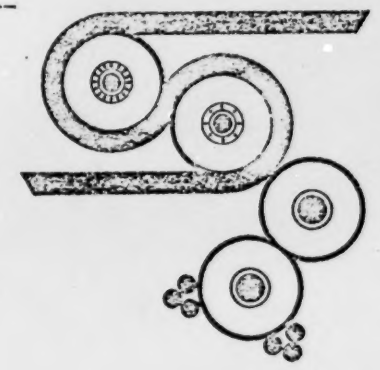
HELP!

WHAT ABOUT THE ACTUAL PRINTING?

The printing is the payoff! Everything up to now has been preparation for the moment when the mass production machines of the graphic industry begin their work. Though there are many different presses--such as letterpress units that carry both metal-type and plates directly to the paper--we will discuss only offset printing. Today it is used universally for most printing work.

The offset process begins with the finished artwork "ready-for-camera." A photograph is taken of the line work, the color separations (if any), and the photographs or graphics. The negatives are then taped into position on a sheet of special paper called a "goldenrod," and assembled into position for a particular press. A "stripper" then cuts windows out of the goldenrod, allowing light to enter the portions of the film that are to be printed (very similar to photographic darkroom work). The film/negative is then sandwiched with a chemically treated plate and exposed to arc lights, treated to expose the latent image, and wrapped around the press cylinder. As the press turns, a special rubber blanket receives the image from the metal plate and transfers it to the paper.

And that is essentially the process--with various refinements.



GOOD THINGS TO KNOW

You will probably be using a small offset press, or duplicating equipment as available. Small offset-duplicator presses, like A.B. Dick and Multigraph models, take sheets up to 11" X 17" which satisfy a great many printing requirements. Check to see what your printer has in his shop. What sheet sizes do the presses take? Camera and plate-making facilities? Are binding processes available? What kinds? Is there a graphic person you can consult with?

If you do not already know, the print shop is a place of fascination and information--worthy of a field tip any time.

HELP IS ON THE WAY. . .

HELP!

AN ENVELOPE BY ANY OTHER NAME...

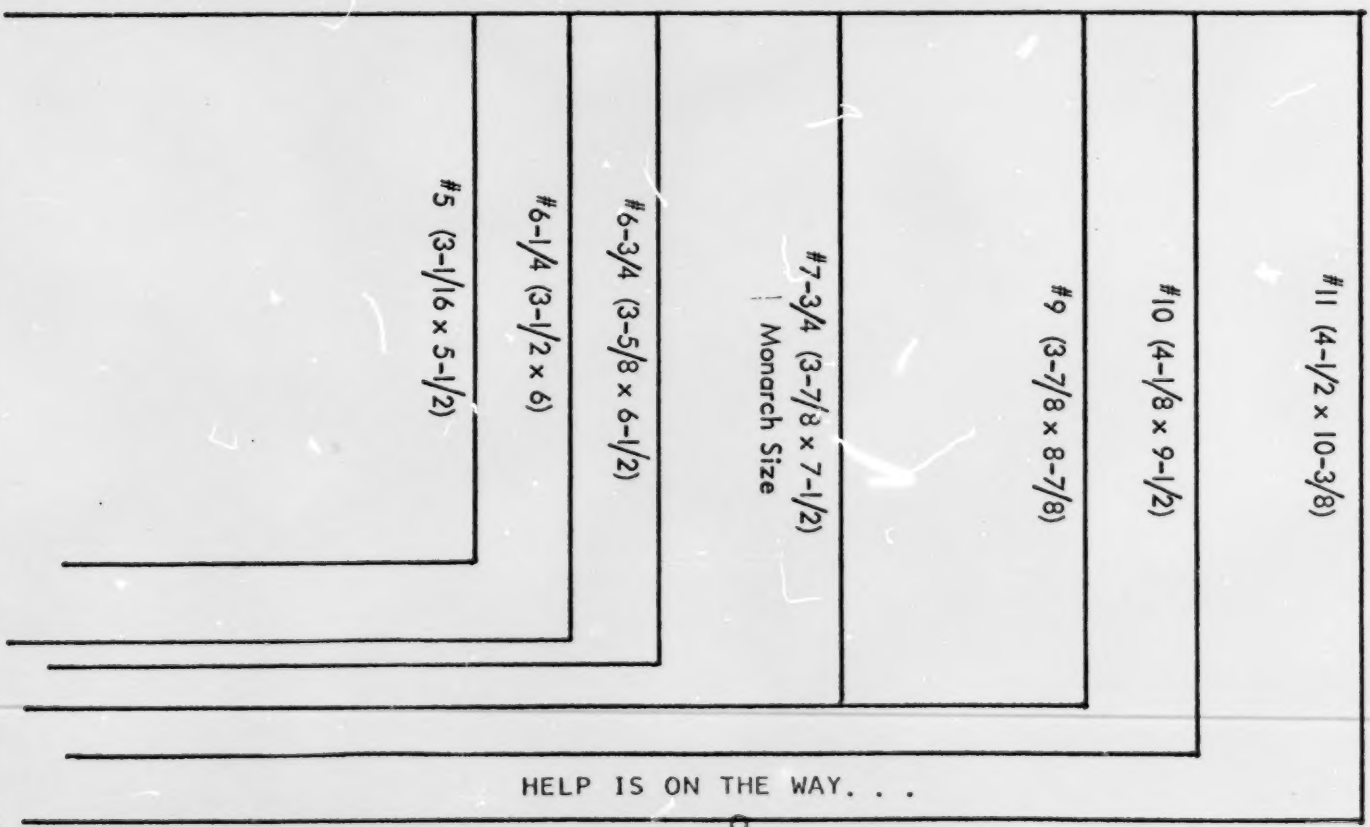
The envelope completes your package of ideas. Self-mailers, of course, require no envelope and are almost always a less expensive way to route your brochure. A tear-off, return section of the brochure may be an easier solution than a return envelope. Consider your needs and budget before you begin.

When envelopes go through the mail, postal regulations govern not only size and weight, but how much art you may put on the face or stamp side. It is common practice to take the piece to be mailed, plus any additional inserts, put them into the envelope of choice, and weigh all on a postal scale before printing any of the pieces. The difference in price between 13 cents per ounce and just a hair over an ounce--when printing perhaps 1,000 pieces for mailing--means $130 saved (or lost!)

Choice of envelope depends upon size and use of the piece. For standard mailing, the #10 and #6-3/4 are the workhorses. Before you design unusual formats, check availability of envelopes to fit.

Many envelopes are color-matched to papers, especially bonds. Your printer will have paper and envelope samples and catalogs. Check them out.

Here are some common sizes:



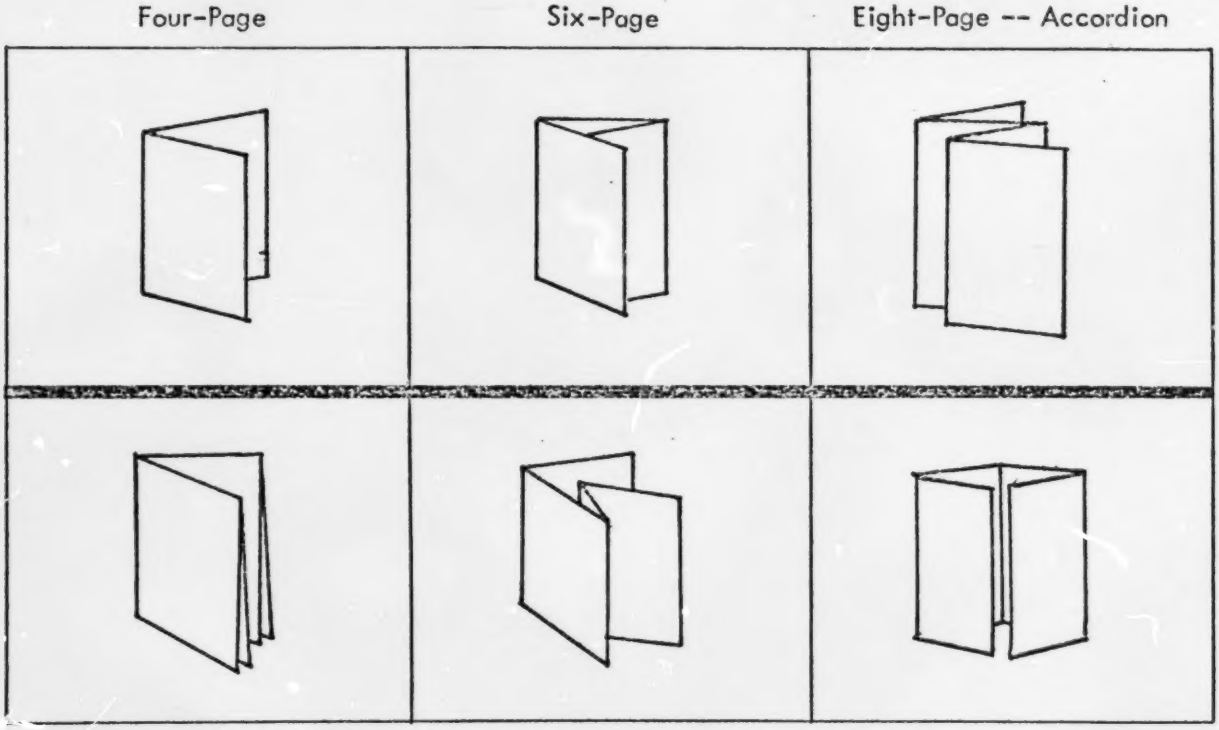
HELP IS ON THE WAY. . .

HELP!

HOW DOES IT ALL COME TOGETHER?

After the concept, the typing, the artwork or photography, the paste-up and mechanical, the negative and plate-making, and the printing--comes the presentation part of the job: folding and binding. Printers often have these resources, but there are many binderies that specialize in this work, some with unique equipment not available elsewhere. It is useful to know the resources your printer has when you visualize the final printed piece.

Here are some basic folds for your awareness brochure:



NOTES

1) In printing terms, a "page" is one side of a sheet. A single sheet of paper has two pages, or one "leaf."

2) "Binding" includes many processes such as stapling, stitching, punching, scoring, collating, etc.